--- Pairs with similarity >= 0.8 ---

Pair 79:

Relation: Elaboration

Text 1: One of the last books I read on æsthetics is a not ill-written booklet by Julius Mithalter, called The Enigma of the Beautiful.\nAnd that title precisely expresses the position of the question, What is beauty?

Label 1: ['S']

Text 2: And yet not only is this not known, but, after whole mountains of books have been written on the subject by the most learned and profound thinkers during one hundred and fifty years (ever since Baumgarten founded æsthetics in the year , the question, What is beauty? remains to this day quite unsolved, and in each new work on æsthetics it is answered in a new way.

Label 2: ['N']

Similarity: 0.825

--------------------------------------------------

Pair 86:

Relation: Elaboration

Text 1: A Russian of the common folk, not knowing foreign languages, will not understand you if you tell him that a man who has given his last coat to another, or done anything similar, has acted beautifully, that a man who has cheated another has done an ugly action, or that a song is beautiful. In Russian a deed may be kind and good, or unkind and bad.\nMusic may be pleasant and good, or unpleasant and bad; but there can be no such thing as beautiful or ugly music.

Label 1: ['S']

Text 2: And though latterly people have begun to speak of an ugly deed, or of beautiful music, it is not good Russian.

Label 2: ['S']

Similarity: 0.865

--------------------------------------------------

Pair 140:

Relation: Restatement

Text 1: Such were the æsthetic theories outside Germany during the last century.

Label 1: ['S']

Text 2: Native æsthetic theories arose during this period in England, France, Italy, and Holland, and they, though not taken from the German, were equally cloudy and contradictory.

Label 2: ['N']

Similarity: 0.800

--------------------------------------------------

Pair 154:

Relation: Elaboration

Text 1: According to Ruge (1802-, a strict follower of Hegel, beauty is the Idea expressing itself.\nThe spirit, contemplating itself, either finds itself expressed completely, and then that full expression of itself is beauty; or incompletely, and then it feels the need to alter this imperfect expression of itself, and becomes creative art.

Label 1: ['S']

Text 2: According to Hegel (1770-, God manifests himself in nature and in art in the form of beauty.\nGod expresses himself in two ways: in the object and in the subject, in nature and in spirit.\nBeauty is the shining of the Idea through matter.\nOnly the soul, and what pertains to it, is truly beautiful; and therefore the beauty of nature is only the reflection of the natural beauty of the spirit—the beautiful has only a spiritual content.\nBut the spiritual must appear in sensuous form.\nThe sensuous manifestation of spirit is only appearance, and this appearance is the only reality of the beautiful.\nArt is thus the production of this appearance of the Idea, and is a means, together with religion and philosophy, of bringing to consciousness and of expressing the deepest problems of humanity and the highest truths of the spirit.\nTruth and beauty, according to Hegel, are one and the same thing; the difference being only that truth is the Idea itself as it exists in itself, and is thinkable.\nThe Idea, manifested externally, becomes to the apprehension not only true but beautiful.\nThe beautiful is the manifestation of the Idea.

Label 2: ['S']

Similarity: 0.818

--------------------------------------------------

Pair 221:

Relation: Evaluation

Text 1: But such æstheticians have very little success, and with the majority of the public, as well as of artists and the learned, a conception of beauty is firmly held which agrees with the definitions contained in most of the æsthetic treatises, i.e. which regards beauty either as something mystical or metaphysical, or as a special kind of enjoyment.

Label 1: ['S']

Text 2: It is true that, following the development of the æsthetic doctrines on beauty, we may notice that, though at first (in the times when the foundations of the science of æsthetics were being laid) the metaphysical definition of beauty prevailed, yet the nearer we get to our own times the more does an experimental definition (recently assuming a physiological form) come to the front, so that at last we even meet with such æstheticians as Véron and Sully, who try to escape entirely from the conception of beauty.

Label 2: ['S']

Similarity: 0.861

--------------------------------------------------

Pair 222:

Relation: Restatement

Text 1: What then is this conception of beauty, so stubbornly held to by people of our circle and day as furnishing a definition of art?

Label 1: ['N']

Text 2: What is this conception of beauty, on which the dominant doctrine of art rests?

Label 2: ['N']

Similarity: 0.815

--------------------------------------------------

Pair 252:

Relation: Restatement

Text 1: Just as people who conceive the aim and purpose of food to be pleasure cannot recognise the real meaning of eating, so people who consider the aim of art to be pleasure cannot realise its true meaning and purpose, because they attribute to an activity, the meaning of which lies in its connection with other phenomena of life, the false and exceptional aim of pleasure.

Label 1: ['S']

Text 2: To see the aim and purpose of art in the pleasure we get from it, is like assuming (as is done by people of the lowest moral development, e.g. by savages) that the purpose and aim of food is the pleasure derived when consuming it.

Label 2: ['N']

Similarity: 0.870

--------------------------------------------------

Pair 253:

Relation: Elaboration

Text 1: People come to understand that the meaning of eating lies in the nourishment of the body only when they cease to consider that the object of that activity is pleasure.\nAnd it is the same with regard to art.

Label 1: ['S']

Text 2: Just as people who conceive the aim and purpose of food to be pleasure cannot recognise the real meaning of eating, so people who consider the aim of art to be pleasure cannot realise its true meaning and purpose, because they attribute to an activity, the meaning of which lies in its connection with other phenomena of life, the false and exceptional aim of pleasure.

Label 2: ['S']

Similarity: 0.825

--------------------------------------------------

Pair 275:

Relation: Restatement

Text 1: And it is on this capacity of man to receive another mans expression of feeling, and experience those feelings himself, that the activity of art is based.

Label 1: ['S']

Text 2: The activity of art is based on the fact that a man, receiving through his sense of hearing or sight another mans expression of feeling, is capable of experiencing the emotion which moved the man who expressed it.

Label 2: ['N']

Similarity: 0.860

--------------------------------------------------

Pair 285:

Relation: Restatement

Text 1: Art is a human activity, consisting in this, that one man consciously, by means of certain external signs, hands on to others feelings he has lived through, and that other people are infected by these feelings, and also experience them.

Label 1: ['N']

Text 2: Art begins when one person, with the object of joining another or others to himself in one and the same feeling, expresses that feeling by certain external indications.

Label 2: ['N']

Similarity: 0.812

--------------------------------------------------

Pair 294:

Relation: Elaboration

Text 1: So that by art, in the limited sense of the word, we do not mean all human activity transmitting feelings, but only that part which we for some reason select from it and to which we attach special importance.

Label 1: ['N']

Text 2: Art is a human activity, consisting in this, that one man consciously, by means of certain external signs, hands on to others feelings he has lived through, and that other people are infected by these feelings, and also experience them.

Label 2: ['N']

Similarity: 0.815

--------------------------------------------------

Pair 610:

Relation: Outcome

Text 1: Not only has upper-class art, in consequence of its separation from universal art, become poor in subject-matter and bad in form, i.e. ever more and more unintelligible, it has, in course of time, ceased even to be art at all, and has been replaced by counterfeits.

Label 1: ['S']

Text 2: Becoming ever poorer and poorer in subject-matter and more and more unintelligible in form, the art of the upper classes, in its latest productions, has even lost all the characteristics of art, and has been replaced by imitations of art.

Label 2: ['S']

Similarity: 0.849

--------------------------------------------------

Pair 790:

Relation: Elaboration

Text 1: And the reason why these transpositions do not alter the sense of Wagners music is because the sense lies in the words and not in the music.

Label 1: ['S']

Text 2: But in the music of Wagners last period, with the exception of certain parts of little importance which have an independent musical meaning, it is possible to make all kinds of transpositions, putting what was in front behind, and vice, versâ, without altering the musical sense.

Label 2: ['S']

Similarity: 0.848

--------------------------------------------------

Pair 945:

Relation: Elaboration

Text 1: If a society lives, there must be a religious perception indicating the direction in which, more or less consciously, all its members tend.

Label 1: ['S']

Text 2: Religious perception in a society is like the direction of a flowing river.\nIf the river flows at all, it must have a direction.

Label 2: ['N']

Similarity: 0.832

--------------------------------------------------

--- Pairs with similarity >= 0.85 ---

Pair 86:

Relation: Elaboration

Text 1: A Russian of the common folk, not knowing foreign languages, will not understand you if you tell him that a man who has given his last coat to another, or done anything similar, has acted beautifully, that a man who has cheated another has done an ugly action, or that a song is beautiful. In Russian a deed may be kind and good, or unkind and bad.\nMusic may be pleasant and good, or unpleasant and bad; but there can be no such thing as beautiful or ugly music.

Label 1: ['S']

Text 2: And though latterly people have begun to speak of an ugly deed, or of beautiful music, it is not good Russian.

Label 2: ['S']

Similarity: 0.865

--------------------------------------------------

Pair 221:

Relation: Evaluation

Text 1: But such æstheticians have very little success, and with the majority of the public, as well as of artists and the learned, a conception of beauty is firmly held which agrees with the definitions contained in most of the æsthetic treatises, i.e. which regards beauty either as something mystical or metaphysical, or as a special kind of enjoyment.

Label 1: ['S']

Text 2: It is true that, following the development of the æsthetic doctrines on beauty, we may notice that, though at first (in the times when the foundations of the science of æsthetics were being laid) the metaphysical definition of beauty prevailed, yet the nearer we get to our own times the more does an experimental definition (recently assuming a physiological form) come to the front, so that at last we even meet with such æstheticians as Véron and Sully, who try to escape entirely from the conception of beauty.

Label 2: ['S']

Similarity: 0.861

--------------------------------------------------

Pair 252:

Relation: Restatement

Text 1: Just as people who conceive the aim and purpose of food to be pleasure cannot recognise the real meaning of eating, so people who consider the aim of art to be pleasure cannot realise its true meaning and purpose, because they attribute to an activity, the meaning of which lies in its connection with other phenomena of life, the false and exceptional aim of pleasure.

Label 1: ['S']

Text 2: To see the aim and purpose of art in the pleasure we get from it, is like assuming (as is done by people of the lowest moral development, e.g. by savages) that the purpose and aim of food is the pleasure derived when consuming it.

Label 2: ['N']

Similarity: 0.870

--------------------------------------------------

Pair 275:

Relation: Restatement

Text 1: And it is on this capacity of man to receive another mans expression of feeling, and experience those feelings himself, that the activity of art is based.

Label 1: ['S']

Text 2: The activity of art is based on the fact that a man, receiving through his sense of hearing or sight another mans expression of feeling, is capable of experiencing the emotion which moved the man who expressed it.

Label 2: ['N']

Similarity: 0.860